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À Son Excellence
LE COMTE MATHIEU WIELHORSKY.

ÉLÉGIE

pour Violon

AVEC ACCOMPAGNEMENT DE PIANO

composée

par

H. VIEUXTEMPS.

OP 30

Propriété pour tous pays.

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V^o. P^r. F. M. 2. —

Alt. & P^r. " M. 2. —

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La partie de Violon est arrangée par l'Auteur lui-même.

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ELÉGIE pour le Violon.

Andante con moto.

H. Vieuxtemps, Op. 30.

Violino.

PIANO.

The musical score is written for Violino (Violin) and PIANO. It is in G minor (three flats) and 3/4 time. The tempo is marked 'Andante con moto.' The composer is H. Vieuxtemps, Op. 30. The score consists of four systems of music. The first system shows the Violino and Piano staves. The Piano part begins with a series of chords in the right hand and a melodic line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano). The second system continues the Piano part with a *dim.* (diminuendo) marking and a *ben sosten.* (ben sostenuto) marking. The third system features a *sul G* marking for the Violino and *poco* markings for the Piano. The fourth system includes a *sul A* marking for the Violino and various dynamics for the Piano: *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

First system of musical notation. The treble staff contains a melodic line with dynamics *f*, *cresc.*, *f*, and *dim.*. The bass staff contains a harmonic accompaniment with dynamics *cresc.* and *mf*. The system concludes with a *p* dynamic marking.

Second system of musical notation. The treble staff features a melodic line with dynamics *mf*, *f*, and *cresc.*. The bass staff has a rhythmic accompaniment with dynamics *sf* and *cresc.*. The system ends with a *p* dynamic marking.

Third system of musical notation. The treble staff shows a melodic line with dynamics *p*, *dim.*, and *cresc.*. The bass staff provides a harmonic accompaniment with dynamics *mf* and *cresc.*. The system concludes with a *mf* dynamic marking.

Fourth system of musical notation. The treble staff contains a melodic line with dynamics *sempre cresc.*, *f*, and *con forza*. The bass staff has a rhythmic accompaniment with dynamics *sempre cresc.* and *con forza*. The system concludes with a *mf* dynamic marking.



First system of musical notation. The top staff is a vocal line with a melodic line and a long slur. The bottom staff is a piano accompaniment with a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The dynamic marking *p* (piano) is present.



Second system of musical notation. The top staff continues the vocal line with a melodic line and a long slur. The bottom staff is a piano accompaniment with a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2.

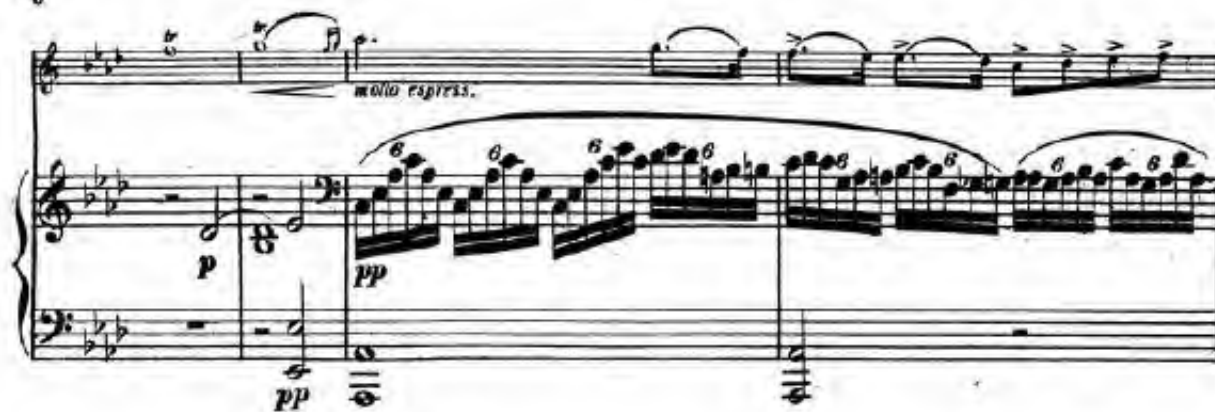


Third system of musical notation. The top staff is a vocal line with a melodic line and a long slur. The bottom staff is a piano accompaniment with a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2. The dynamic marking *f* *molto espress.* (forte, very expressive) is present.



Fourth system of musical notation. The top staff is a vocal line with a melodic line and a long slur. The bottom staff is a piano accompaniment with a series of chords and a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 2/2.

This musical score is written for piano and voice. It consists of four systems of staves. The first system shows the beginning of the piece with a treble staff for the voice and two bass staves for the piano. The second system includes the instruction *sostenuto* and *dolce*. The third system features the instruction *con grazia* and includes a triplet of eighth notes. The fourth system ends with a *dim.* marking. The piano part is characterized by dense chordal textures and arpeggiated figures, while the voice part features melodic lines with various ornaments and phrasing marks.



First system of musical notation. The top staff (treble clef) begins with a melodic line marked *molto espress.*. The piano accompaniment (grand staff) starts with a piano (*p*) dynamic, followed by a *pp* section featuring rapid sixteenth-note runs in the right hand and sustained chords in the left hand.



Second system of musical notation. The piano accompaniment continues with rapid sixteenth-note runs in the right hand, marked with *cresc.* (crescendo) and *cresc.* (crescendo) dynamics. The right hand also features melodic lines with slurs.



Third system of musical notation. The piano accompaniment continues with rapid sixteenth-note runs in the right hand, marked with *mf* (mezzo-forte) dynamics. The right hand also features melodic lines with slurs.



Fourth system of musical notation. The piano accompaniment continues with rapid sixteenth-note runs in the right hand, marked with *dim.* (diminuendo) and *sempre dim.* (sempre diminuendo) dynamics. The right hand also features melodic lines with slurs. The system concludes with a *p* (piano) dynamic marking.

Musical score for a piece, likely for violin and piano. The score is written in B-flat major (two flats) and 3/4 time. It consists of five systems of staves. The first system shows a vocal line and a piano accompaniment with sixteenth-note patterns. The second system continues the piano accompaniment with a *cresc.* marking. The third system features a vocal line with *sul G* and *rit.* markings, and a piano accompaniment with *a tempo* and *riten.* markings. The fourth system shows the piano accompaniment with *a tempo* and *riten.* markings. The fifth system shows the piano accompaniment with *a tempo* and *riten.* markings, ending with a double bar line and a key signature change to C major (no flats).

The musical score is written for a piano. It consists of four systems of music. The first system shows the beginning of the piece with a piano accompaniment in the left hand and a melodic line in the right hand. The second system continues the accompaniment with a melodic line in the right hand. The third system features a melodic line in the right hand and a piano accompaniment in the left hand. The fourth system shows the end of the piece with a melodic line in the right hand and a piano accompaniment in the left hand. The piece is marked with dynamics like *pp*, *p*, and *cresc.*, and includes the instruction *apassionato*.

pp

p

apassionato

forza

cresc.

Violin: *f* *cresc.*

Piano: *f* *cresc.*

Violin: *f* *p* *poco*

Piano: *p* *cresc.* *inf. cresc.*

Violin: *f* *energico*

Piano: *f*

The musical score consists of six systems, each with a Violin staff and a Piano staff. The key signature has two flats (B-flat and E-flat). The Violin part begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The Piano part also starts with a forte (*f*) dynamic and a crescendo (*cresc.*). In the second system, the Violin part has a forte (*f*) and piano (*p*) dynamic change, followed by a *poco* marking. The Piano part has a piano (*p*) dynamic. The third system shows the Violin part with a forte (*f*) dynamic and a crescendo (*cresc.*). The Piano part has a crescendo (*cresc.*) and a *inf. cresc.* marking. The fourth system features the Violin part with a forte (*f*) and *energico* marking. The Piano part has a forte (*f*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

f

mf

f

f

sempre cresc.

f trem.

ff

sul G.

Fine

ELÉGIE POUR ALTO TRANSCRITE POUR VIOLON

VIOLON.

Signes: Tirez 
Poussez 

Andante con moto.
ben sost.

H. Vieuxtemps, Op. 30.



6 *p* *sul G.*

f *poco cresc.* *mf* *f* *p*

sul A. *f* *cresc.*

f *dim.* *p* *mf* *p*

f *mf* *f*

mf *sempre cresc.*

Sul G. *con forza* *p*

p

VIOLON.

Violon musical score page 2. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked *molto espress.* at the beginning. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and a *molto espress.* marking. The second staff continues with a forte (*f*) dynamic. The third staff features a piano (*p*) dynamic and a *dolce* marking. The fourth staff includes a *con grazia* marking and a piano (*p*) dynamic. The fifth staff is marked *dina* and features a forte (*f*) dynamic. The sixth staff includes a piano (*p*) dynamic and a *molto espress.* marking. The seventh staff features a *cresc.* marking and a forte (*f*) dynamic. The eighth staff includes a *Sul G.* marking and a *sempre din.* marking. The ninth staff includes a *Sul G.* marking and a *a tempo* marking. The tenth staff features a piano (*p*) dynamic.

molto espress.

f

p

f

dolce

p

con grazia

p

f

f

dina

p

molto espress.

cresc.

f

dina

Sul G.

sempre din.

f

cresc.

f

Sul G.

a tempo

rit.

p

VIOLON.

3

This page contains the musical score for the Violon part, starting on page 3. The music is written in a single staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is characterized by a high level of technical difficulty, featuring numerous triplets, sixteenth-note runs, and complex arpeggiated figures. Performance markings include *appassionato*, *forza*, *cresc.*, *f* (forte), and *energico*. The piece concludes with a *Sul G.* (Sul G-clef) instruction and a final chord.

7130

Compositionen für Violine mit Klavier.

Alard, D. , op. 49. Moreaux de Salon. Heft I. Villanelle — La Gitana . . . 2 — " " Arioso — Air de ballet . . . 2 — " " Musette — Le retour . . . 2 — " " La Cevillane . . . 2 — " " Marche . . . 2 — " " Styrienne . . . 2 — " " L'Adieu — L'Absence . . . 2 — " " Berceuse — Tyrolienne . . . 2 — " " Scherzo — Speranza . . . 2 — " " Brindisi-Valse . . . 2 — — op. 51. Chant du Cygne, 3 <i>Milodis</i> de Schubert, transcrit et variées. No. 1. Sérénade (Lied fêles) . . . 1 50 " 2. Au nord de la mer (Am Meer) . . . 1 50 " 3. Ballade (Berch, Berch) . . . 1 50	Herman, A. , op. 180. Le Violoniste chanteur. 20 Moreaux. No. 1. Musette (Mantilly, Fête et Bastardie) . . . 1 — " 2. Air de Minnie, <i>Handel</i> . . . 1 — " 3. Chant du voyageur. Légende populaire . . . 1 — " 4. Canzonetta. Fable des Champs . . . 1 — " 5. Dou Juna, Minette . . . 1 — " 6. L'Adieu à Napoléon. <i>Chabrier</i> . . . 1 — " 7. Ave Maria. <i>Schubert</i> . . . 1 — " 8. The long and weary day, Chant populaire . . . 1 — " 9. Carnaval de Venise . . . 1 — " 10. Air de Ballet du roi Louis XIII. . . 1 — " 11. J'ai pardonné Eurydice. <i>Chabrier</i> . . . 1 — " 12. Freischütz. Fête et Air . . . 1 — " 13. Obéron, <i>Barcarolle</i> . . . 1 — " 14. Chère Monette. <i>Chabrier</i> . . . 1 — " 15. Romance de Jonadab. <i>Chabrier</i> . . . 1 — " 16. Cavatine de Niche. <i>Chabrier</i> . . . 1 — " 17. Les enfants, <i>Chabrier</i> . . . 1 — " 18. Musette (Mantilly). Air de sautiel et <i>Barcarolle</i> <i>Chabrier</i> . . . 1 — " 19. O dix-huit Bismarck . . . 1 — " 20. Je suis le petit tambour . . . 1 —	Nacház, Tóder , op. 18. Abschied . . . 1 50 Pirant, Eug. , Op. 31. Berceuse . . . 1 20 Rossé, Marc. , op. 10. Réverie . . . 2 — — op. 18. Berceuse . . . 1 20 — Perles musicales, <i>Viola</i> <i>Chabrier</i> . No. 1. Chanson sans paroles ve. Tschakovsky (op. 2 No. 3) . . . 1 50 " 2. Du bist die Ruh. <i>Schubert</i> . . . 1 50 " 3. Melodie von Anton Schindler. op. 3 No. 1 . . . 1 50 " 4. Ave Maria. Lied v. Fr. Schubert . . . 1 50 " 5. Trübsinnig aus den Kindertagen. op. 15 No. 7 von Rob. Schumann . . . 1 — " 6. Abschied von Rob. Schumann . . . 1 — " 7. Largo (Viola) . . . 1 20
Russell, Fm. , op. 23. Berceuse . . . 1 — Blumenstengel, A. , op. 18. Fantaisies. No. 1. Czardasch. <i>Lermay</i> . . . 1 50 " 2. Ungarisch (Impromptu). <i>Schubert</i> . . . 1 50 " 3. Auf Flügeln des Gemüths. <i>Chabrier</i> . . . 2 — " 4. Cujus animam non subvertit morte. <i>Chabrier</i> . . . 2 — " 5. Märschen aus Trovatore . . . 1 50 " 6. Ave Maria. <i>Chabrier</i> . . . 1 50 " 7. O blühe auch. Hebe Vögelchen (Gitarre). <i>Chabrier</i> . . . 2 — " 8. O du mein holder Abendstern aus <i>Chabrier</i> . <i>Chabrier</i> . . . 2 —	Hollander, B. , op. 6. Suite. <i>Deux</i> <i>Chabrier</i> extrait . . . 4 50 No. 1. Prélude . . . 1 50 " 2. Gavotte . . . 1 50 " 3. Romance . . . 1 50 " 4. Intermezzo . . . 2 — " 5. Aria . . . 1 50 " 6. Tambourin . . . 2 —	Stingelée, J. B. , Fantaisies. — op. 34. Lucrèce Borgia . . . 8 50 — op. 35. Zampa . . . 2 50 — op. 36. Fra Diavolo . . . 8 50 — op. 37. Robert le Diable . . . 3 50 — op. 38. Fantaisie mélodique . . . 2 — — op. 39. Mandoline . . . 2 50 — op. 40. Des Pasquas . . . 3 50 — op. 41. Pantomime . . . 8 50 — op. 42. Ballo in Maschera . . . 2 50 — op. 43. Der fliegende Holländer (Le Valseur). <i>Chabrier</i> . . . 5 50
Eberhardt, C. , op. 30. Lieder ohne Worte. No. 1. Wiegenlied. No. 2. Albumblatt . . . 1 50 " 3. Kinderlied . . . 1 50 — op. 25. Musikalische Genrebilder. Heft I. Gnommeten. Hefstanz . . . 2 — " II. Die Leuchthäute. Die Blau. Die Mühle . . . 2 — — op. 70. 2 Nazurkas de Concert. No. 1. A well. No. 2. Dessi . . . 1 50 Goltermann, G. , op. 17. Romances. 2 mit Alt. . . 1 50 — op. 22. Romances. Cœur de sapin . . . 1 — Hanser, H. , op. 39. 6 Moreaux de Salon. Heft I. II. III. . . 2 — Heft I. No. 1. Air varié . . . 1 50 " 2. Scherzo . . . 1 50 " 3. Réverie . . . 1 50 " 4. Nocturne . . . 1 50 " 5. Capriccio . . . 1 50 " 6. Tarentelle . . . 1 50	Jänker, Eug. , op. 25. Suite in sechs Sätzen, komplett a. 5 — I. Allegro vivace. II. Scherzo. III. Scherzo. IV. Saitarilla. V. La Ballade. VI. Allegro con brio. Janea, L. , op. 61b. Der junge Opern- freund. <i>Varlet u. Piffarelli</i> . Märchen. Freischütz. Zampa. Tra- viata. Trovatore. Rigoleto. . . 1 50 Lachner, Lw. , op. 65. 2 Pièces. No. 1. Andantino . . . 1 50 " 2. Nocturne . . . 1 50 — op. 81. Sérénade . . . 1 50 Leonard, H. , op. 2. Souvenir de Haydn. <i>Chabrier</i> . . . 3 20 <i>Original</i> <i>Augate (Dreigewalt)</i> . . . 3 20 Lindner, A. , op. 18. Moreaux de Salon. No. 1. Ständchen (Ständchen). <i>Schubert</i> . . . 1 50 " 2. Ave Maria. <i>Schubert</i> . . . 1 50 " 3. Lied der Thüringer. <i>Schubert</i> . . . 1 50 " 4. Last rose. Chant populaire . . . 1 50 " 5. Adelaide. <i>Chabrier</i> . . . 1 50 " 6. Hymne aus <i>Chabrier</i> . . . 1 50	Nacház, Tóder , op. 18. Abschied . . . 1 50 Pirant, Eug. , Op. 31. Berceuse . . . 1 20 Rossé, Marc. , op. 10. Réverie . . . 2 — — op. 18. Berceuse . . . 1 20 — Perles musicales, <i>Viola</i> <i>Chabrier</i> . No. 1. Chanson sans paroles ve. Tschakovsky (op. 2 No. 3) . . . 1 50 " 2. Du bist die Ruh. <i>Schubert</i> . . . 1 50 " 3. Melodie von Anton Schindler. op. 3 No. 1 . . . 1 50 " 4. Ave Maria. Lied v. Fr. Schubert . . . 1 50 " 5. Trübsinnig aus den Kindertagen. op. 15 No. 7 von Rob. Schumann . . . 1 — " 6. Abschied von Rob. Schumann . . . 1 — " 7. Largo (Viola) . . . 1 20
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